

Spring 8-15-2013

# ENG 2011G-003: Literature, The Self, and the World: Poetry

Ruben Quesada  
*Eastern Illinois University*

Follow this and additional works at: [http://thekeep.eiu.edu/english\\_syllabi\\_fall2013](http://thekeep.eiu.edu/english_syllabi_fall2013)



Part of the [English Language and Literature Commons](#)

---

## Recommended Citation

Quesada, Ruben, "ENG 2011G-003: Literature, The Self, and the World: Poetry" (2013). *Fall 2013*. 58.  
[http://thekeep.eiu.edu/english\\_syllabi\\_fall2013/58](http://thekeep.eiu.edu/english_syllabi_fall2013/58)

This Article is brought to you for free and open access by the 2013 at The Keep. It has been accepted for inclusion in Fall 2013 by an authorized administrator of The Keep. For more information, please contact [tabruns@eiu.edu](mailto:tabruns@eiu.edu).

**Literature, the Self and the World: Poetry**

MWF, 1:00pm – 1:50pm, Coleman 3160

Dr. Ruben Quesada

Office: Coleman 3562

Email: [rmquesada@eiu.edu](mailto:rmquesada@eiu.edu)

Hours: M 11:00 – 12:30, W 8:30 – 10:00

**READING:**Aristotle, *Poetics* (335 BCE)Horace, *Art of Poetry* (18 BCE)Wallace Stevens, *The Necessary Angel: Essays on Reality and Imagination* (1965)---. *The Collected Poems of Wallace Stevens* (1990)Tomas Tranströmer, *The Half-Finished Heaven* (2001)David Baker, et al. *Radiant Lyre: Essays on Lyric Poetry* (2007)Gabriela Mistral, *Selected Poems of Gabriela Mistral* (2011)**REQUIREMENTS:**

Final grades in this course will be calculated as follows:

Application paper (7 @ 10%).....	70%
Informative paper.....	15%
Final paper.....	15%

*Application Paper:* Using any four of the texts on poetics we cover this semester (Aristotle, Horace, Stevens, and Baker), you will need to write seven, 3- to 5-page (MLA Format & Style), application papers. In this paper, apply a poetics idea(s) from an essay to one poem from a collection we're reading; this includes ideas on nature, beauty, society, imagination, language, or anything else you can think of that deals with the poem you've selected. As with the informative papers, you can focus on the overall argument or one specific aspect of the essay. Please indicate at the top of the paper that you're writing an application paper. Submit via email to: [rmquesada@eiu.edu](mailto:rmquesada@eiu.edu). Subject: Application Paper. (Due: 8/30, 9/13, 9/27, 10/11, 10/25, 11/8, 11/22)

*Informative Paper:* For each week, beginning with Horace, you are required to turn in a short informative paper (one single-spaced page) about the assigned reading for the week. No discussion or critique is possible without first understanding what you've read. Your paper will count as your preparation and participation grade for this course. Due at the start of class every Monday, except the first day of class and on University holidays when it will be due upon your return.

*Final Paper:* Your final assignment for this class is a 6- to 8-page (MLA Format & Style) poetic analysis. You may draw on any of the books we've read in class for theoretical and practical inspiration. You may want to make this paper an expansion of one of your *Application* papers, or you may want to focus on something else entirely. Come see me

in office hours if you need ideas to get you started. Due via email Monday, December 9<sup>th</sup> 10AM to: [rmquesada@eiu.edu](mailto:rmquesada@eiu.edu). Subject: Final Paper.

*Participation and Attendance:* Your active participation is expected. This means taking notes and engaging. Merely being a warm body is not enough. We are each of us responsible for keeping the discussion lively and interesting. If you miss class, or even part of it, it is YOUR responsibility to find out what you missed from another student or to come up and ask me. I don't always remember who missed. I will not make my notes available to you. **You should endeavor not to miss class at all**, but two absences are reasonable. If you miss three classes, you lose 5% points. Miss four classes ( $\approx 10\%$  of the course), you lose a letter grade. There are no exceptions. Use your absences wisely; preferably that week you will undoubtedly get the flu or a sinus infection. **Spotty attendance or chronic lateness will hurt your grade.**

*Policy on Late Work:* While I am a compassionate person by nature, I must be firm on this: late work is unacceptable. Things are due when specified.

*Policy on Laptops and Other Electronic Devices:* The temptation to browse, to check Facebook, to check in with friends and family, to multitask are great these days. For this, the only time you are permitted to have a laptop is to discuss poems and essays that were distributed digitally. Even then, I would prefer that you print out the material and bring it to class. I prefer you take notes by hand, but if for some reason you must type them, talk to me. I reserve the right to investigate what applications and websites you have open on your computer or your phone. This is a small, intimate course setting, and I consider it rude and disrespectful if your attention is elsewhere. Please turn off or silence your phone during class and put it away. If there is a reason why your phone might ring during class (your sister is in surgery, for example), please inform me before class.

*Policy on Textbooks:* You must bring your textbooks and other materials to class if we are scheduled to discuss something. If you don't have the text with you in class, then you aren't prepared for class, which will result in a half an absence.

*Policy on Social Media:* If you want to be my Facebook friend or follow me on Twitter, that is fine. Consider this the beginning of your transition from using social media purely for play and personal use to a more professional approach. Your professors aren't your friends; they are mentors and supervisors. They write letters of introduction and recommendation. They are "connections" in the best possible sense of that word. As you prepare to enter the workforce, and especially if you want to be a professional writer, you must learn to separate private communication from public. It is incredibly unwise to "friend" your professors and then complain about classes, assignments, or specific professors, as if you are only talking to your close friends. Be aware of who is in your social network. Be appropriate.

*Policy on Respect:* We need to be respectful of one another. Among other things, this means that you are expected to listen respectfully to other students and me when we are speaking and to speak about the work of others with respect. This does not mean being dishonestly positive with commentary, but try to understand that we are all learning. Comments that might be taken by reasonable people to be insulting, especially in regards to gender, race, religion, age, and sexual preference, aren't welcome here. There may be disagreements in class, but when these disagreements touch on issues of race, gender, religion, sexual

orientation, etc., we need to be respectful of our differences, even as we are emphatic in our positions.

*Student Support Services:* EIU's Office of Student Disability Services (OSDS) is committed to facilitating the provision of equal access and opportunity to all campus programs and services for students with disabilities. Contact the Coordinator of the Office of Disability Services (217-581-6583) as early in the term as possible if you have a documented disability and wish to receive academic accommodations.

*Student Success Center:* EIU's Student Success Center provides comprehensive programs and holistic services designed to empower students and to connect them with the resources needed to achieve both academic and personal goals. To schedule a consulting appointment, please call 217-581-6696. All consulting appointments are in the Student Success Center, 1301 9th Street Hall.

*Plagiarism Policy:* Any teacher who discovers an act of plagiarism – 'the appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work' (*Random House Dictionary of the English Language*) – has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignments of a grade of **F** for the assigned essay and a grade of **F** for the course, and to report the incident to Student Standards. Respect for the work of others should encompass all formats, including print, electronic, and oral sources. Plagiarism means taking the words or ideas of another person and passing them off as your own. To avoid it, take special care when using outside sources (including Internet sites): if you incorporate such material into your work, you must follow MLA Guidelines. **Final action may result in permanent University expulsion.**

**Literature, the Self and the World: Poetry**

MWF, 1:00pm – 1:50pm, Coleman 3160

Dr. Ruben Quesada  
Office: Coleman 3562

Email: [rmquesada@eiu.edu](mailto:rmquesada@eiu.edu)  
Hours: M 11:00 – 12:30, W 8:30 – 10:00

**READING:**

**P:** Aristotle, *Poetics*: <http://classics.mit.edu/Aristotle/poetics.html>

**AP:** Horace, *The Art of Poetry*:

<http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0065>

**RL:** David Baker, et al. *Radiant Lyre: Essays on Lyric Poetry*

**NA:** Wallace Stevens. *The Necessary Angel: Essays on Reality and Imagination*

**CP:** ---. *The Collected Poems of Wallace Stevens*

**SP:** Gabriela Mistral, *Selected Poems of Gabriela Mistral*

**HH:** Tomas Tranströmer, *The Half-Finished Heaven*

**SCHEDULE:**

Week 1 – *MIMESIS*

8/19 INTRO  
8/21 AP: Lines 1 – 124.  
8/23 HH: “Introduction”

Week 2 – *DECORUM*

8/26 P: Section I Part I – Part IV; Part IX.  
8/28 HH: Part I  
8/30 HH: Part I

Week 3 – *LYRIC MODES*

9/2 **Labor Day – University Holiday**  
9/4 RL: *ELEGY*, pp. 20 – 30, “One’s Own Sad Stead’: American Elegy as Self-Elegy”  
9/6 HH: Part II

Week 4 – *LYRIC MODES*

9/9 RL: *ELEGY*, pp. 31 – 36, “Elegaic”  
HH: Part II (cont’d)  
9/11 HH: Part II  
9/13 HH: Part III

Week 5 – *LYRIC MODES*

9/16 RL: *LOVE*, 56 – 65, “Meretricious Kisses”  
9/18 HH: Part III  
9/20 → September 19, 2013 at 6:00 pm, in the Lecture Hall of the Doudna Fine Arts Center. Poet  
**D. Nurkse**. <http://www.dnurkse.net/index.htm>.

Week 6 – *LYRIC MODES*

9/23 RL: *ODE*, pp. 113 – 116, “Between Things: On the Ode”  
HH: Part III (cont’d)  
9/25 HH: Part IV  
9/27 HH: Part IV

Week 7 – *LYRIC MEANS*

- 9/30 RL: *NATURE*, pp. 142 – 147, “Meditative Spaces”  
HH: Part IV (cont’d)  
10/2 SP: “Foreword” & “Introduction”  
*DESOLATION*, pp. 3 – 25  
10/4 SP: *DESOLATION*, pp. 27 – 50

Week 8 – *LYRIC MEANS*

- 10/7 RL: *BEAUTY*, pp. 183 – 187, “The Intimate Sublime”  
SP: *TENDERNESS*, pp. 53 – 89  
10/9 SP: *TENDERNESS*, pp. 91 – 122  
10/11 **Fall Break – University Holiday**

Week 9 – *LYRIC MEANS*

- 10/14 RL: *BEAUTY*, pp. 188 – 194, “The Technological Sublime”  
10/16 SP: *CLEARCUT*, pp. 159 – 220  
10/18 SP: *WINEPRESS*, pp. 285 – 323

Week 10 – *LYRIC MEANS*

- 10/21 RL: *PEOPLE*, pp. 219 – 224, “A Place for People in Lyric Poetry”  
SP: *UNPUBLISHED*, pp. 387 – 403  
10/23 CP: *HARMONIUM*: “Earthy Anecdote”; “The Snow Man”; *Le Monocle de Mon Oncle*; “Another Weeping Woman”; “On the Manner of Addressing Clouds”; “Of the Surface of Things”; “A High-Toned Old Christian Woman”; “The Emperor of Ice-Cream”; “Disillusionment of Ten O’clock”  
10/25 CP: *HARMONIUM*: “Sunday Morning.” “Six Significant Landscapes”; “Bantams in Pine-Woods”; “Anecdote of the Jar”; “The Wind Shifts”; “Thirteen Ways of Looking at a Blackbird.”

Week 11 – *LYRIC MEANS*

- 10/28 RL: *TIME*, pp. 235 – 246, “To Think of Time”  
10/30 CP: *IDEAS OF ORDER*: “Ghosts as Cocoons”; “Sailing After Lunch”; “How to Live. What to Do”; “The Idea of Order at Key West”; “The American Sublime”; “Mozart, 1935”  
11/1 CP: *IDEAS OF ORDER*: “A Fading of the Sun”; “Gray Stone and Gray Pigeons”; “A Postcard from the Volcano”; “Autumn Refrain”

Week 12 – *LYRIC MEANS*

- 11/4 RL: *TIME*, pp. 264 – 268, “Lyric Time”  
11/6 CP: *THE MAN WITH THE BLUE GUITAR*: “The Man with the Blue Guitar”; “The Men That Are Falling”  
11/8 CP: *PARTS OF A WORLD*: “Poetry is a Destructive Force”; “The Poems of Our Climate”; “The Glass of Water”; “Add This to Rhetoric”; “Girl in a Nightgown”; “Dezembrum”; “The Common Life”: “Of Modern Poetry”

Week 13 – *REALITY & THE IMAGINATION*

- 11/11 NA: “The Noble Rider and the Sound of Words”  
11/13 CP: *TRANSPORT TO SUMMER*: “God is Good. It is a Beautiful Night”; “The Motive for Metaphor”; “The Creations of Sound”; “Man Carrying Thing”; “The Red Fern”; “Notes Toward a Supreme Fiction”  
11/15 CP: *THE AURORAS OF AUTUMN*: “Large Red Man Reading”; “World Without Peculiarity”; “Things of August”

Week 14 – *REALITY & THE IMAGINATION*

- 11/18 NA: “The Figure of the Youth as Virile Poet”  
11/20 CP: *THE ROCK*: “An Old Man Asleep”; “The Plain Sense of Things”; “To an Old Philosopher in Rome”; “Vacancy in the Park”

11/22 CP: *THE ROCK*: "Prologues to What Is Possible"; "Long and Sluggish Lines"; "A Quiet Normal Life"; "Note on Moonlight"

Week 15 – **Thanksgiving**

11/25 – 11/29 **University Holiday**

Week 16 – *REALITY & THE IMAGINATION*

12/2 NA: "Three Academic Pieces"

12/4 NA: "Imagination as Value"

12/6 CP: *THE ROCK*: "The Planet on the Table"